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CENTER OF VISION

**MASSART**

MASSACHUSETTS COLLEGE  
OF ART AND DESIGN

Issue #18  
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# Center of Vision

MassArt Student Magazine

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## FROM THE EDITOR

It's finally May. Spring semester is coming to an end just as the real spring is finally starting. The trees and flowers are blooming, the grass looks green again, and it's warm enough to eat lunch outside.

This season always feels like a good time to start fresh. As New England finally shrugs off the last remains of winter, it almost feels like everything around us took a big, deep breath—it's refreshing. You can go ahead and clean out your desk from old projects and scraps of whatever you've been working on. You can throw out (and recycle) what you no longer need. You can put away the bulky winter clothes and just walk around feeling a little bit lighter. Maybe it's just me, but spring weather feels so well-deserved after the long and gloomy winter.

I hope that our readers will enjoy this issue of *Center of Vision*. You'll find lots of great student work that shares this month's theme of "new beginnings". It's a contradictory period of time, where most students are extremely stressed and sleep-deprived, set against a backdrop of birds chirping, flowers and sunshine. Like many of you, I'm also hard at work finishing the semester and preparing for reviews. But in this hectic couple of weeks, it's important to remember that while your world may feel like it's ending, many things are actually just beginning. Good luck with finals, everyone.

Lastly, on behalf of the magazine staff, I would like to say a special thank you to Jen Smith, who will be graduating this spring with the Class of 2017. Jen, you are an incredible person and have worked so hard to make *Center of Vision* the best it can be. Thank you so much for all of your hard work, and for always being so kind, positive and fun. Best of luck, and congratulations!

*David Gorelik*

David Gorelik  
Editor-in-Chief



COVER ART "Baby Blue" by Nathaly Davis, Illustration '19



# WHY I WRITE

BY VERONICA PEDROSA

A SUBMISSION FROM PROFESSOR JEANETTE EBERHARDY'S  
WHY I WRITE WHY I CREATE EXHIBITION

WE ALL SEE THE SAME MOON and it is always the size of a thumb. The sky looks the same everywhere, but the colors of magical sunsets blend together perfectly to create beauty. Why can't life be as simple as that? Why are our lives directed by capitalism instead of true human values like modesty and humbleness?

*I'm trying to say* society has taught us to be superficial, to overlook uniqueness, and to dismiss the extraordinary in our day-to-day ordinary lives. *But I'm also trying to say* that society has told us to look at one pathway and dismiss any other sort of information that doesn't fit our limited world-views.

*I'm trying to say* that we are constantly classified into a simplified spectrum from light to dark. *But I'm also trying to say* that once we trespass that and actually get to know people's experiences, we access a different dimension of life and we become truly present in a civilized world with a true spectrum of infinite color.

*I'm trying to say* that the color of my skin should not dictate how I should act, what I should wear, how I should speak, or how I should live. *But I'm also trying to say* that we should not run from our characteristics, both physical and acquired.

*I'm trying to say* it is not bad to be different. *But I am also trying to say* that it should not define how I live my life.

I am inspired by the vivid colors of my culture and influenced by memories of home in Colombia. Art and writing permit me to liberate my emotions and, in a certain way, feel at peace...at least for a couple of minutes.

“...we are constantly  
classified into a  
simplified spectrum  
from light to dark.”

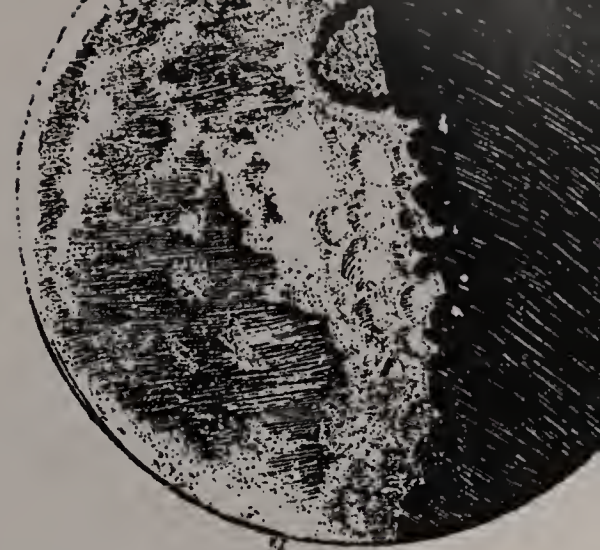


ILLUSTRATION Galileo Galilei "Drawings of the Moon"





## MOVIE REVIEW

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# GHOST SHELL

BY JAYME HORNE

THE *GHOST IN THE SHELL* FRANCHISE HAS A STRONG HISTORY, starting off as a manga series in 1989. Later, in 1995, it was adapted into an animated film that became an instant hit, even being credited as one of the inspirations for *The Matrix*. In the wave following the success of the 1995 film came a sequel and the anime series *Ghost in the Shell: Stand Alone Complex*. Even more recently, 2013 saw the release of the latest anime adaptation, *Ghost in the Shell: Arise*. With each new addition came revisions and further building upon the same, or similar, plot. The 2017 live action film was no exception.



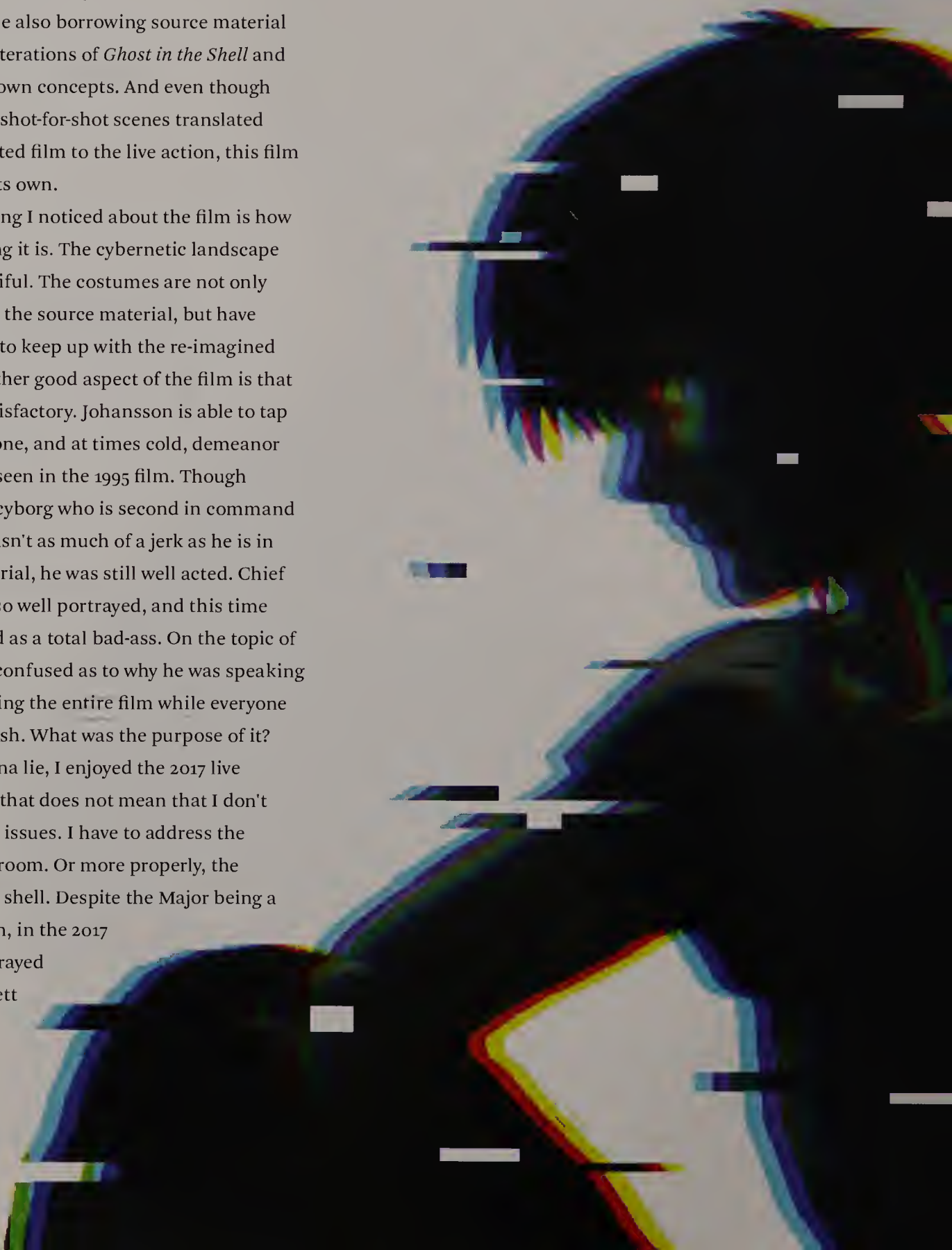


*Ghost in the Shell* follows the story of Public Security Section 9, a counter-cyberterrorist organization led by cyborg Major Motoko Kusanagi. The events of the story take place in a post-war world, set in mid-21st century Japan. The Major has a fully cybernetic body—only her mind is human.

This film is essentially a remake of the 1995 animation, while also borrowing source material from the other iterations of *Ghost in the Shell* and introducing its own concepts. And even though there are direct shot-for-shot scenes translated from the animated film to the live action, this film still stands on its own.

The first thing I noticed about the film is how visually stunning it is. The cybernetic landscape is beyond beautiful. The costumes are not only fairly faithful to the source material, but have been enhanced to keep up with the re-imagined landscape. Another good aspect of the film is that the acting is satisfactory. Johansson is able to tap into the monotone, and at times cold, demeanor of the Major as seen in the 1995 film. Though Batou, another cyborg who is second in command under Major, wasn't as much of a jerk as he is in the source material, he was still well acted. Chief Aramaki was also well portrayed, and this time was re-imagined as a total bad-ass. On the topic of Aramaki, I was confused as to why he was speaking in Japanese during the entire film while everyone else spoke English. What was the purpose of it?

I'm not gonna lie, I enjoyed the 2017 live action film, but that does not mean that I don't acknowledge its issues. I have to address the elephant in the room. Or more properly, the white girl in the shell. Despite the Major being a Japanese woman, in the 2017 film, she is portrayed by actress Scarlett



"BY NO MEANS AM I SAYING THAT SHE'S NOT A GOOD ACTRESS OR THAT SHE PLAYED THE ROLE POORLY, BUT THIS IS AN ISSUE OF WHITEWASHING AND AN EXAMPLE OF THE ERASURE OF ASIAN ACTORS AND ACTRESSES IN HOLLYWOOD FILMS."

Johansson—a white woman. By no means am I saying that she's not a good actress or that she played the role poorly, but this is an issue of whitewashing and an example of the erasure of Asian actors and actresses in Hollywood films. Even if this was a perfect film with no issues whatsoever, the whitewashing of Major Motoko Kusanagi would still tarnish its reputation.

Aside from the whitewashing (which is a huge issue that affects the entire film industry), fundamentally, there's also a lack of the philosophy that the original film leaves the viewer with. While this film discusses themes surrounding identity, what it means to be human, and human connection, the depth in which the original film explores these themes is far more developed. The 2017 rendition only just touches upon these issues instead of exploring them further. And unlike the original film and anime series, this film does not explore the issues around artificial intelligences and what happens when they become aware of themselves.

The latest addition to the *Ghost in the Shell* franchise may not be as successful as the 1995 film, but it will still go down in history as an important member of the collection. That importance may come in part from the whitewashing controversy and its effects on the box office, or from its amazing visualization of the cybernetic landscape. Either way, the controversy surrounding this film definitely impacted its less-than-favorable box office earnings. It's a clear sign that moviegoers are becoming more aware of social issues and how their spending can send a message to the film industry. Δ



# STUDENT GALLERY









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**WANNA SEE YOUR ART HERE TOO?**

Email your work to [snews@massart.edu](mailto:snews@massart.edu) and include your name, major, year of graduation, and the title of your piece.





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- 1 "Flamenco", Jorge Jiménez, Illustration '18 2 "Sprout", Laila Kherallah, Illustration '19 3 "Nishaani (Identity)", Aditi Lakhtakia, Jewelry and Metals '18 4 "Temptation", Marissa Giampietro, Painting '20 5 "Distance", Rose Bennett, Photography '17 6 "Where My Mind Resides", Rose Bennett, Photography '17 7 "Untitled", Rose Bennett, Photography '17 8 "Stretch", Mikayla Dows, Illustration '19 9 "A New Family Member", Brenda Farias, Graphic Design '18 10 "Untitled", Mary Gray, Photography '19 11 "Untitled", Mary Gray, Photography '19 12 "Untitled", Jennifer Smith, Photography '17 13 "Feeding Fly", Mikayla Dows, Illustration '19 14 "Begin Again", Marissa Giampietro, Painting '20





# The Women in My Family

BY ADITI LAKHTAKIA

**TODAY I FOUND OUT** that my maternal grandfather had another stroke and fell in the bathroom. I got to know through the grapevine of my mother's family's numerous messages. All day yesterday and today, our WhatsApp group was blowing up with messages of concern and updates regarding his health and situation, and despite all the million things I had to do, I responded. I talked to my mom, worried sick about Nanu and Nani, and that was when I realized I had become a woman of the family.

A little over twenty-four years ago, a man's family sought out a woman for him to marry. This family was crawling with men. Three sons and two daughters naturally meant that the men "overpowered." Their lifestyle, and their character was very different to the family of the woman the man got engaged to. Her family was overrun with women. She had two sisters and no brothers. And now, despite having more men in his own household, the combination of women in both his and his wife's homes outnumbered the men.

The wife stayed with her in-laws for

several long months before she finally moved to be with her husband, but she never changed. A few years later, she raised two daughters with him, and they started their own family—a family of women.

The husband learned as their life went on together, that he was changing. His women were changing him. The women in his family were caring, kind, compassionate, thoughtful, resilient, resourceful, determined, and a thousand other generic complimentary words. But these women were different. They didn't just forget things. They

**"They took care of the people they knew by bombarding them with all the love they had at every opportunity they got."**

learned something new, understood it, experienced it and revisited it over and over. They took care of the people they knew by bombarding them with all the love they had at every opportunity they got. They called until you would pick up.

They gave until you stopped taking. They looked out for you until they went blind. And he realized he was becoming one of them.

He was not unique to this situation. His brothers-in-law on his wife's side of the family, had all felt the change. The values of the women in their families had easily convinced them to forget the lifestyle of a "man's household." Each brother-in-law also had a son, but that barely dented the tightly woven fabric of this family of women. Their sons grew up giving all of themselves like the women they loved. This was the only world they knew. And it has become the only world the man could remember.

This morning, at 5am IST (Indian Standard Time), that man hopped on a flight to take care of his father-in-law without a second of hesitation. He pulled all the strings he could to involve himself in the recovery process and make Daddy feel comfortable and strong. After all those years of changing, my dad finally became a woman of the family.



# Don't

WRITTEN AND ILLUSTRATED BY CZARINA SHARTLE

# Get

# Too

# Tall



"Don't get too tall, or else boys won't want to date you."

I have lived my life carefully

Cautious not to step on the toes of others

Not to fill my stomach

Lest I offend the hungry

I have tried to unlearn these habits

I have made a point to laugh loudly

And uncross my legs

Yet, I still find myself

Apologizing for my opinions

I still find myself

Trying to push my body inwards

For fear of taking up space

That I do not deserve



